

Front #4: Reports of Explorations and Surveys of the Thirty Fifth Parallel (\$8)  
Front #3: Project DMZ (\$8)  
Front #2: BUILDING PROJECTS  
Kindly add \$2 for postage and handling for one publication; \$3 for two; \$4 for three.  
Reports #1: (\$3) plus \$1 for postage and handling  
Subscription of the next full year of Reports (4 issues): (\$12)

name \_\_\_\_\_ phone \_\_\_\_\_  
address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**STOREFRONT FOR ART ARCHITECTURE**  
97 KENMARE STREET, NEW YORK, NY 10012

**REPORTS** is a publication which purpose is to serve as a forum for experimental works in architecture. The interests of **REPORTS** are: 1. to support theoretical, visionary and iconoclastic dimensions in art and architecture that are independent and critical of academic, professional and commercial regions of the disciplines; 2. To present new ideas and works that are in the form of research and development of the disciplines; 3. To publish works that are extending the role of disciplines and the boundary of their actions; 4. To publish works on elements and phenomena of cultures, which are tangential and influential to the works within the disciplines; 5. To present competitions and forums on issues and events within the disciplines.

Summer 91, 32pp, \$3 newspaper.  
Published in July, 1991  
TOURISM: suiCase STUDIES: Diller + Scofidio  
GAZEBO AND SATELLITE DISHES:  
Alastair Gordon  
DORTCH, Nigel Dierker  
GEDENKBLAUOTHEK PROJECT:  
Karen Van Lengen  
A MANTLE OF INVISIBILITY: Dan Hoffman  
DEVINE RESIDENCE: Dagmar Richter  
BRIDGES/BISECTOR/PRINT: C. Shayne O'N  
SUPER RER 90-17: Tsang Nianshuo  
TAPED AUTOMOBILE: Jesse Goode  
REVIVAL FIELD: Mei Chin  
SMULTEANEOUS SPACE:  
Linda Linderoth, Newrick  
PROPOSAL FOR THREE MILE ISLAND HISTOR  
NUCLEAR PARK: Jay Critchley  
NOMADIC ARCHITECTURE/TOYO ITO:  
A book review by Dennis L. Dillman  
DOINGS OUT WEST: Julie Sullivan

Fall 91, \$3 newspaper  
 To be printed in October, this issue will bring reports on experimental works by individuals and organizations from anywhere but the United States  
 David Howell: Auckland, New Zealand  
 Enric Miralles: Barcelona and Frankfurt  
 Barry Isenor: The Splinter Magazine in Toronto  
 Peter Wilson: Munster, Germany  
 Karl Christiansen: Aarhus, Denmark  
 Karin Taipale:  
 the editor of ARKKITEHTI in Helsinki  
 Akira Suzuki:  
 the editor of TELESCOPE magazine in Tokyo  
 Bartomeu Mari-Gustinet:  
 director of FONDATION POUR  
 L'ARCHITECTURE in Brussels  
 Tamas Nagy: AXIS in Budapest  
 James Carson: The Arfangeist Trust in London  
 Orel Leshman:  
 group INDEX and Fenster Gallery in Frankfurt  
 Chris Percon: director of WITTE DE WITH  
 museum in Rotterdam  
 Brian Boigan: Toronto  
 Paul Panhuyzen:  
 director of HETAPOLLAHUIS in Eindhoven, The  
 Netherlands  
 Krzysztof Wodiczko: Paris

**Front #4**  
*Reports of Explorations and Surveys of  
the Thirty Fifth Parallel*  
**A Project by Dan Hoffman**  
Published in conjunction of his exhibition of  
Architecture in an Inverted Field," in 1990  
21 pp. 19 illustrations. \$8 paper.

**Reports of Explorations and Surveys of  
the Thirty Fifth Parallel**  
A Project by Dan Hoffman  
Published in conjunction of his exhibition of  
"Architecture in an Inverted Field," in 1990  
21 pp. 19 illustrations. \$8 paper.

**Project DMZ**  
Proposals by architects and artists for objects, events and strategies to be placed or to occur within the demilitarized zone in Korea, and an examination of critical and hidden issues that surrounds the division and reunification of the nation. A catalogue of the project and its exhibition in 1988 with essays by Frederick Ted Castle, Ken Saylor and Kyong Park.  
\$4 on 60 illustrations. \$8 paper.

**BUILDING PROJECTS**  
by Macdonald & Salter  
Recent projects by the London-based architects.  
A catalogue of their exhibition in 1988, with an  
introduction by Lebbeus Woods  
24 pp. 20 illustrations. \$8 paper.

Over the years, our bookstore has sold rare publications, catalogues and pamphlets of artists and architects, especially those that were published independently and at abroad. We hope to expand this practice by collecting more publications of this kind to display at the bookstore. If you have such a publication, please send a copy for our consideration.

## INDIVIDUAL & CORPORATE

Brook Alder, Anderson & Schwartz Architects,  
Todd Ayoung, Roger Beelson, Robert Beyer,  
Eric Breilbairt, Danuŕ J. Bruzas, In-Souk  
Cho, Sherman Clarke, Peter Dahya, Joseph A.  
De Pace, Sidney Eisler, Barbara Ess, Karen  
Fairbanks, Wendy Ferne, Clark Fidella, May  
Gardner, Leon Golub & Nancy Spero, Caspar  
Henselmann, Dave Hornor, Cindy Preston &  
Jim Goss, Reinaldo P. Gutierrez, Lawrence M.  
Guterman, David Hanawalt, Donald Harvey.  
James Horvath, Teh Ching Hsieh, Marshall  
Hyde, Huzeta Ifrani, Jonathan Kirk, Daniel A.  
Kocieniewski, Brent Kovachik, Carin Kyoni,  
Won Kyu, Armond LeGardeur, Wayne A.  
Linker, Lucy Lippard, Charles F. Lowrey,  
Elizabeth Marlin, James McCormack, Amy B.  
Miller, Joan Mitchell, Marsha & Robert  
Minick, Mouse King Foundation, Chris  
Neville, Kelsuke Oki, Linda Pollak, Dagmar  
Richter, Mr. & Mrs. L. Rose, Mary Virginia  
Rickett, Howard Rosenthal, Jefferson  
Schieberbeck, Michael J. Shannon, Michael W.  
Smith, Barbara D. Stabin, Marilyn Symmes,  
Wood & Design

Ashok Bhavnani, Susan Chorpenning, Jeff & Cynthia Cox, Gary Cruz, Wendy Evans, Jackie

I would like to make a of \$\_\_\_\_\_ to STOREFRONT. The contribution is tax deductible to the full extent of the law, and the check should be made payable to  
STOREFRONT FOR ART AND ARCHITECTURE

CONTRIBUTOR	\$30 or more	SPONSOR	\$250 or more
DONOR	\$50 or more	PATRON	\$500 or more
SUSTAINER	\$100 or more	BENEFACTOR	\$1000 or more

name		phone
address		
City	State	Zip

STOREFRONT FOR ART ARCHITECTURE  
97 KENMARE STREET, NEW YORK, NY, 10012

Ferrara, Richard Gluckman Architects, Dan Graham, Janis Hall, Douglas W. Hollis, Peter Lund Jensen, Kenneth Kaplan & Deborah Forman, Ruth Kaufman, Erik Levine, Mary Miss, Elizabeth K. Meyer, Wendy & Mike Nadler, Max Protech, Wellington Reifer, Ryall Bishop Porter Architects, Peter & Clevon Fran, Christopher Scholz, Daniel Schmill, Harry R. Simino, Nelson H. Spencer, Vandeberg & Lasky Architects, Doris Vila, Dennis Adams & Jody R. Walker, Paul Warchol, Michael Manfredi & Marion Weiss, Adrienne E. Yosi, Henry Zemel

**SUSTAINERS (\$100 or more):**  
 Sah Armajani, Iga & John Balch, Michele Bertomen, Howard M. Cohn, Curtis Gravens, Maria Del Rio, Dirk Denison, Ellerbe Becket, Inc., Marc Freidus, Gilford Foundation, Leslie Gill, Henry Smith-Miller & Hawkinson Architects, Louise Hoffman, Kiss & Zwigard, Craig S. Konyk & Manika McQuaid, Ralph Hueston Kraatz, NEWSWEEK, Harold Rivkin, Studio Partnership Architects, Franco Marinai & Anna Thorsdottir, Troy West

**SPONSORS** (\$250 or more)  
Gordon Gilbert, Richard Haas, Louis Muller,  
Gilbert P. Schafer, Susana Torre

**PATRONS (\$500 or more)**  
Karen Bausman, Yaron Hecker, Steven Holl  
Architects, Eylan Kaufman, Phyllis Lambert  
& Canadian Center for Architecture, Richard  
Plunz

**BENEFACTORS (\$1,000 or more)**  
David W. Bermant, Philip Johnson

The LEF Foundation  
Graham Foundation for Advanced Studies in the  
Fine Arts  
QSG Foundation  
The Reed Foundation, Inc.  
The Andy Warhol Foundation for the Visual Arts,  
Inc.

STOREFRONT would like to thank several of its members who have recently left us. Clifton Balch and Mojdeh Barati, who have served on the Board of Directors since 1983. They have provided vast amounts of program guidance and participation, not to mention spiritual and intellectual leadership to an organization that started out in grass root fashion.

Multidimensional fractal cloud imagery  
S. Loveloy / D. Schertzer

We also thank, Jane Dodds, who has worked with us for more than two years. She has given to STOREFRONT her administrative excellence and intellectual capacity.

We wish them all success in their future endeavors.

Founded in 1982, STOREFRONT for Art and Architecture is an international forum to support innovations and experiments in art, architecture and other related fields, and is a laboratory to research and develop future advancements in cultural, social and environmental regions through aesthetic means. As a forum, our programs of exhibitions, projects, competitions, symposia and publications are open to participation from varietal sources, generating critical and rudimentary discourses across geographical, ideological and disciplinary distinctions. As a laboratory, our programs present and initiate experimental actions to underline /evolution of the disciplines, within culture that is never at rest.

**STAFF**  
 Kyong Park: *Founder/Director*  
 Shirin Neshat: *Co-Director*  
 Stephen Korns: *Program Consultant*  
 Barbara Glauber: *Graphic Design*  
 David Hanawalt: *Graphic Design*  
 Howard F. Seligman: *Treasurer*  
 Raul Bustos: *Installation Assistant*  
 Sung Joo: *Installation Assistant*

Elizabeth Diller  
Dennis L. Dollens  
David Hammons  
Dan Graham  
Burt Kavelman  
Richard Plunz  
Lucio Pozzi

Kenl Barwick  
Peter Cook  
Chris Dercon  
Richard Haas  
Steven Holl  
Toyo Ito  
Nam June Paik  
Michael Sorkin  
James Wines

An introduction of  
**THE STATE OF HEAVEN**

by

**September 13-October 26**  
1991  
Gallery Hours: Tuesday-Saturday, 12-6pm  
Opening Reception: September 13 6-8pm

**A drum performance by Hearn Gadbois and Tim Sternberg**

**DEGREES OF PARADISE** is an installation to introduce Mel Chin's major effort in progress called **THE STATE OF HEAVEN**, a project centered on an immense floating hand-tufted carpet serving as a symbolic and sacrificial sky, which will be placed under a directive that parallels the actual destruction of the ozone layer.

DEGREES OF PARADISE is made possible through the generous support of the *New York State Council on the Arts' Individual Sponsored Program* and *The Fabric Workshop*. Special aid and collaboration through *McGill University, Department of Physics and the National Center for Supercomputing Applications*.

**STOREFRONT**  
for Art & Architecture

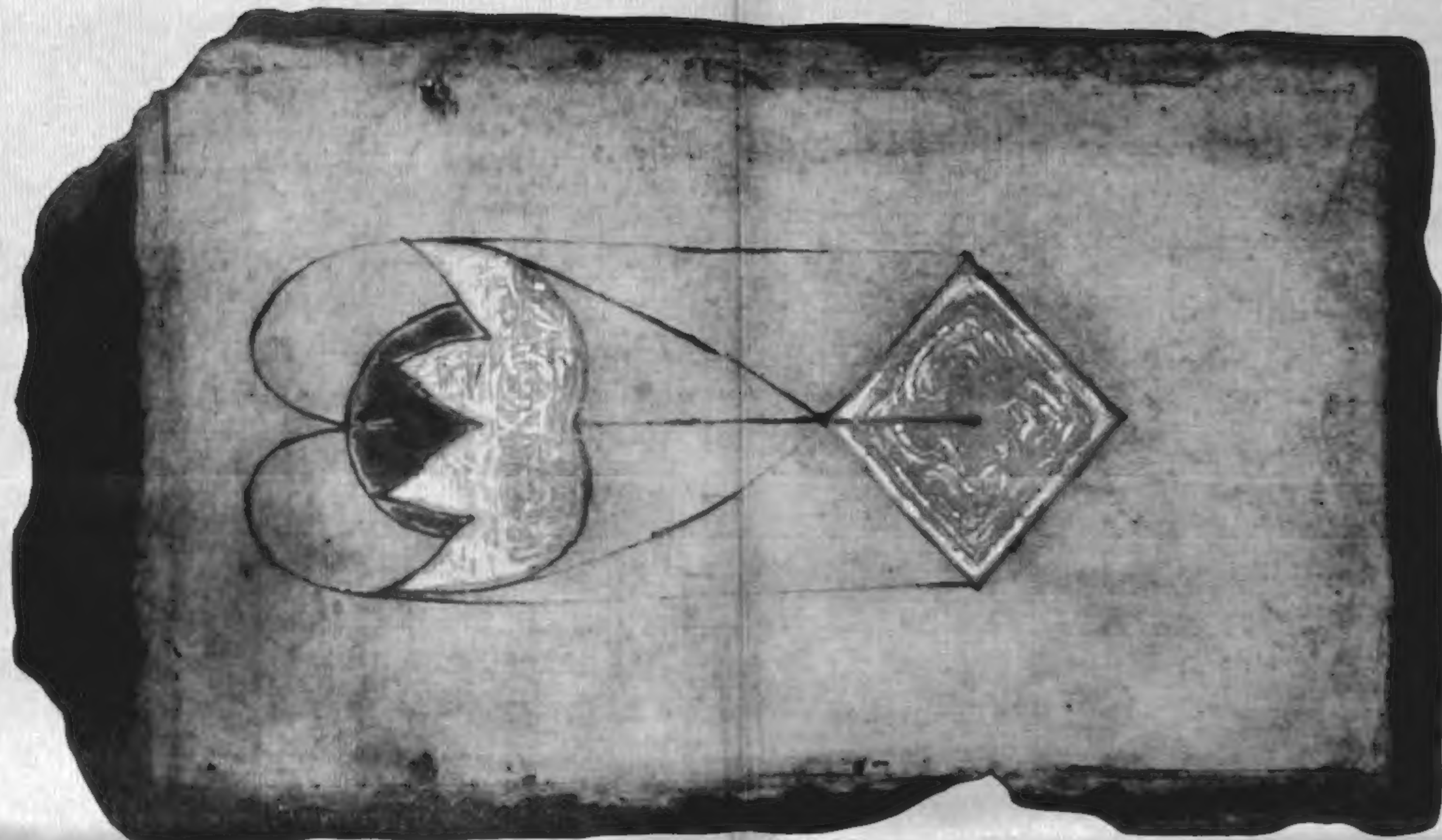
97 Kenmare Street, New York, NY. 10012  
TEL 212 431 5795 FAX 212 431 5755

STOREFRONT for Art and Architecture is a not-for-profit organization supported by the New York State Council on the Arts, National Endowment for the Arts, foundations, corporations and individuals.

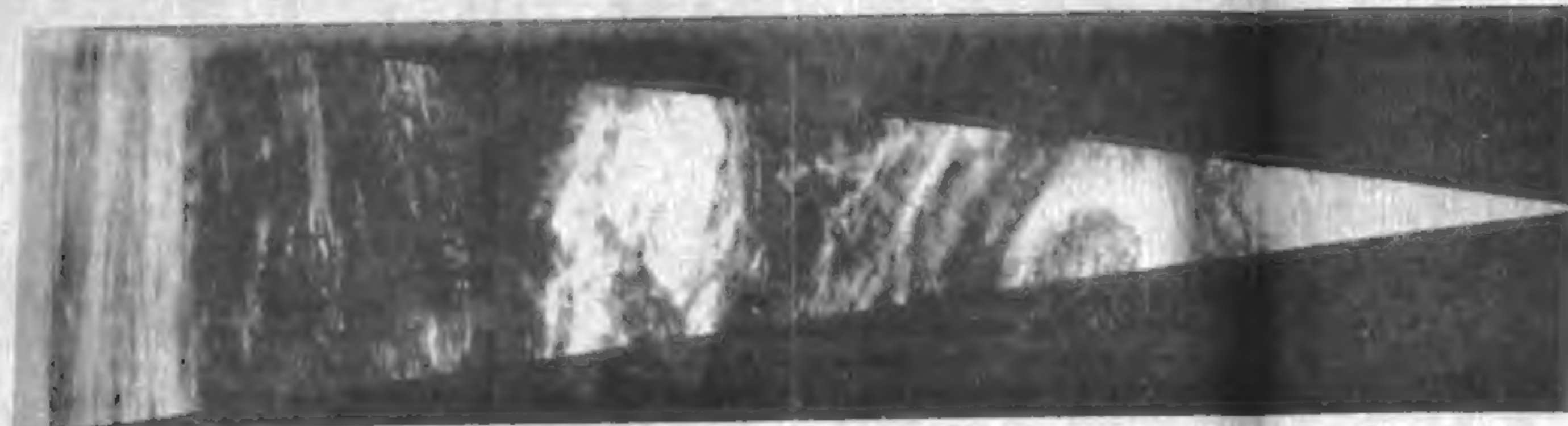
97 Kenmare Street New York, NY 10012

**DEGREES OF PARADISE:  
THE STATE OF HEAVEN**

**Mel Chin**  
September 13-October 26, 1991  
Gallery Hours: Tuesday-Saturday, 12-6pm  
Opening Reception: September 13, 6-8pm







A triangular section of Global Area Coverage data used as the pattern for the weaving test. Computer Transformation by Brian Jewett and Crystal Shaw, The National Center for Supercomputing Applications, University of Illinois at Urbana-Champaign.



Kurdish weaver at the loom, handknitting the test rug for Degrees of Paradise. Photo: G. Jevremovic

## EXHIBITIONS CURRENT

### DEGREES OF PARADISE: THE STATE OF HEAVEN

by  
**Mel Chin**

September 13-October 26, 1991  
Gallery Hours: Tuesday-Saturday, 12-6pm  
Opening Reception: September 13, 6-8pm

DEGREES OF PARADISE is an installation to introduce Mel Chin's major effort in progress called **THE STATE OF HEAVEN**, a project centered on an immense floating hand-knotted carpet serving as a symbolic and sacrificial sky, which will be placed under a directive that parallels the actual destruction of the ozone layer. Emblematic stature of this ambitious undertaking, and its complex mechanics and structure, will be tested and revealed in the installation of "DEGREES OF PARADISE" at STOREFRONT.

"DEGREES OF PARADISE" will be installed in three separate spaces within STOREFRONT. The first installation will present a Tainic-like graphic painting of an atmospheric

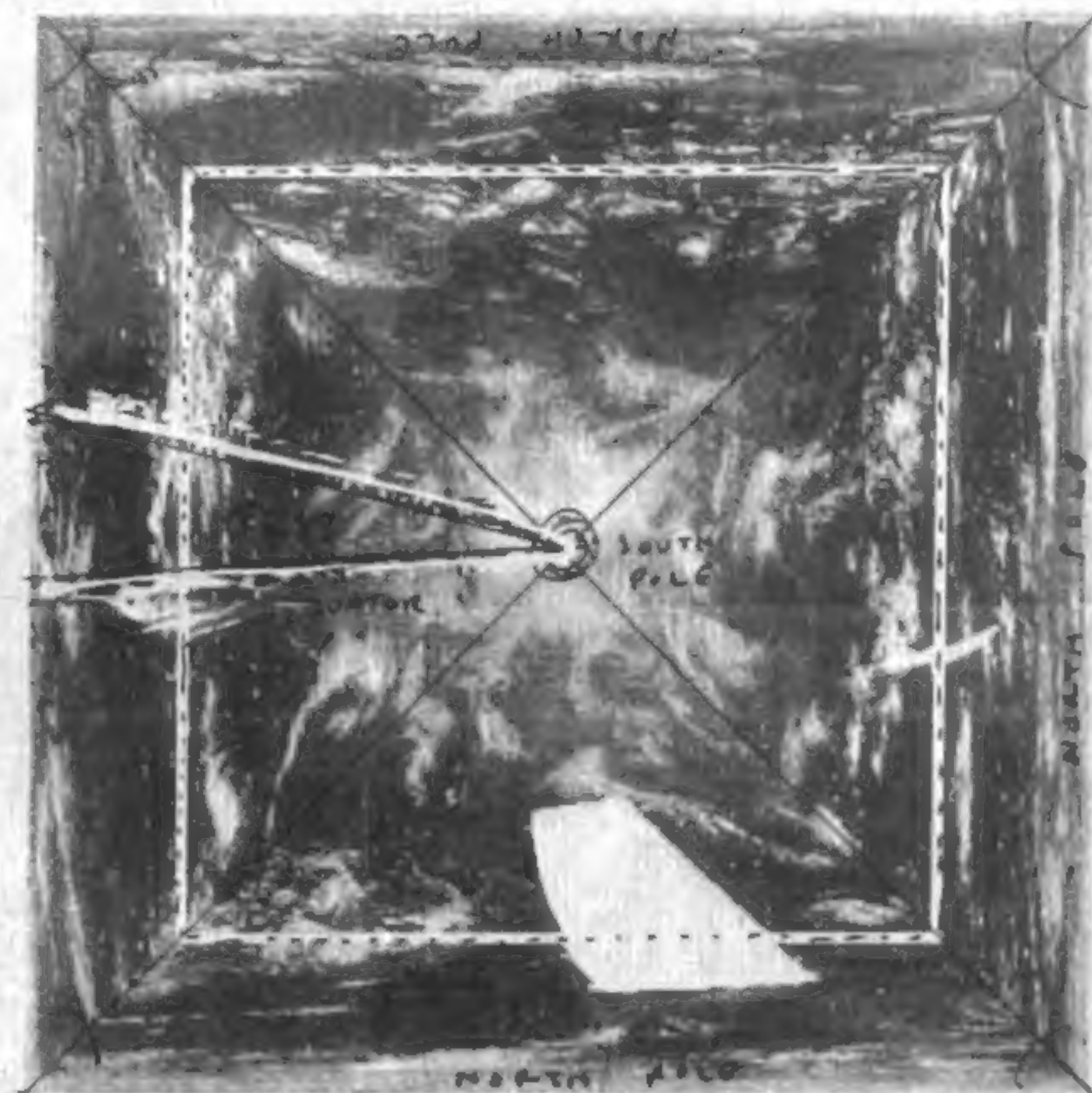
**HEAVEN** rug. The large rug will serve as a scale replica of our imperiled atmosphere.

Traditionally, rugs can be seen as giving identity to their makers while providing utility and comfort. Seeking to describe the relationship between humanity and the unseen destruction of the zone of comfort the ozone layer affords, Chin conceived of the rug as a sky/heaven metaphor through etymological, poetic relationships.

"Les nees s'amaient sur la haute mer l'air d'une éternité de chaudes larmes" (A. Rimbaud)

"The dreams are better, not so geometrical, so apt to turn everything...the air, the sky, to Persian rugs." (T. Pynchon)

With no desire to protect his subjective interpretation of the atmosphere onto the rug, Chin forged a partnership with physicists S. Lovejoy and F. Begin of McGill University in Montreal. Responding to Chin's request for a more accurate global model, Lovejoy and Begin utilized their work with multidimensional fractals to formulate **THE STATE OF HEAVEN** program, a radical and new interpretation of meteorological dynamics which is expected to advance understanding in the field of climatology and plate tectonics. The resulting final images will be returned to the weavers of Turkey to be reinterpreted in wool.



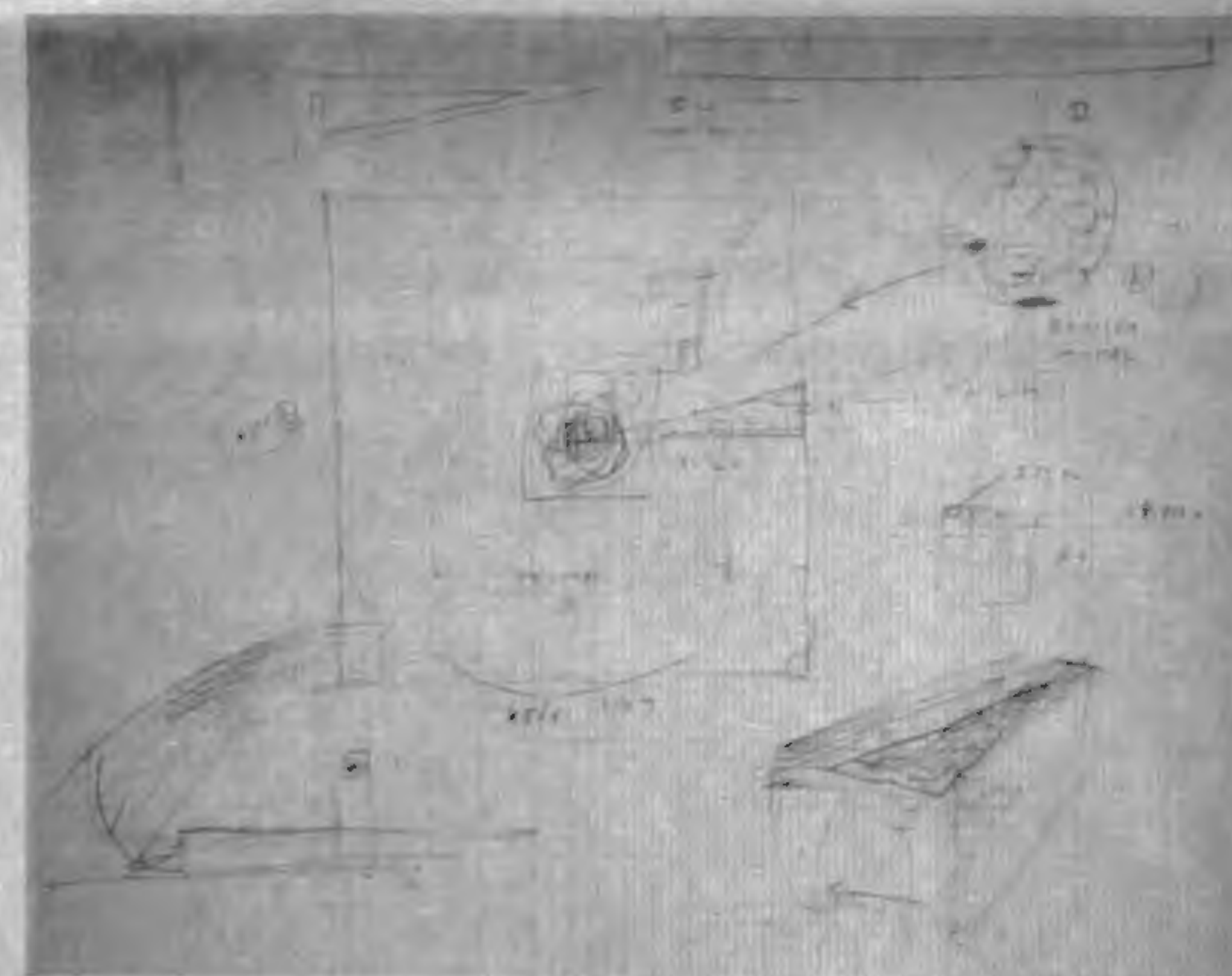
Mapped GAC (Global Area Coverage) from satellite data. A triangular section from this mapping extracted to be used as the pattern for the weaving of carpet. This was done to create a carpet that could be installed according to the triangular configuration of the STOREFRONT itself. Computer Transformation by NCSA, Urbana-Champaign.

DEGREES OF PARADISE is made possible through the generous support of the New York State Council on the Arts Individual Sponsored Program and The Fabric Workshop. Special aid and collaboration through McGill University, Department of Physics and the National Center for Supercomputing Applications.

Special Thanks to the following individuals and Organizations for: Additional Funding, physical effort and conceptual support.

Paolo and Surpik Angelini, John Batki, Barron Brown, Kathleen Cullen, Dan Devine, Julia Glanville, Ann and Jim Herlihy, Sandra Jensen, Jesse Lott, The Menil Collection, Tamelyn Miller, Helen Nagge, Bill and Jeanne RiddleHuber, Simone Swan, Ena Swanson, Emily Waymire, Dennis Wilson, Marilyn Zeitlin, D. Schertzer (Meteorologie Nationale in Paris), Shaun Lovejoy, Francois Begin, Vatche Sahakian, Charles Hooge (McGill University), Robert Wilhelmsen/Donna Cox (National Center for Supercomputing Applications), George Jevremovic/Holly Peters (Woven Legends, Inc.), Sue Peterson, Marion Boulton Stroud (The Fabric Workshop), Paul Noble (Imtech). Special consultation with Video artist: Andy Mann

**NIMBUS-7 "TOMS"**  
This Southern Hemisphere plot of total ozone distribution for October 5, 1987 shows a value of approximately 125 Dobson Units (DU) (black), the lowest ozone value ever observed. This plot also shows that the ozone hole is nearly half the area of Antarctica, an area covering approximately 7 million square kilometers (2.5 million square miles). This data was taken with the Total Ozone Mapping Spectrometer (TOMS) instrument on NASA's NIMBUS-7 satellite, which is managed by the Goddard Space Flight Center.



envelope unfolding as the petals of a fragile flower. The image is an abstraction of a topological formula to transform the surface of a sphere into a square. This formula was used to create a pattern for the rug. Immediately to the left and right of the painting will be entrances to two specially designed triangular galleries.

In one gallery, a 9ft. x 24ft. triangular "floating" carpet of hand knotted the naturally dyed wool will linger above the head of viewers. This "test" rug was woven by members of a traditional cottage industry in Damlaçik, Turkey. Its unorthodox pattern represents a slice of a larger squared image of global meteorological configurations taken from satellite data in April 1989 and processed by a Cray 2 supercomputer. The triangular rug was commissioned to assess the skills of the weavers, to sample the quality of the materials, and to test its a floating harness in actual installation. The method of suspension tested here will be used later in determining the final mechanism to be employed for a huge 66ft. x 66ft. **STATE OF**

**THE STATE OF HEAVEN**, as a multidimensional fractal program, will be prominently displayed in the second gallery through a canopy of monitors. Arranged in a triangular configuration which echoes the shape of the carpet, the video monitors will play back global images generated through the use of this program.

DEGREES OF PARADISE, however, is not limited to putting process on display, but is an artist's poetic method of describing and paying respect to the spectrum of his influences and collaborators. **DEGREES OF PARADISE** is a unique crosscultural interdisciplinary project which collectively describes and enlarges the methods available to understand and aid a non-visible part of our world.

Mel Chin is an artist whose work encompasses a wide range of critical issues in contemporary politics and ecological concerns of global dimensions, by attributing to the cultures and tradition of third world countries, and to forms and resources that are indigenous to these cultures (often in suppression or in danger of extinction.) Thus his work becomes complex fabric which counters the industrial and western view of domination and exploitation of regional and global interests. Born in Houston in 1951, and graduated from George Peabody College for Teachers in Nashville in 1975, his interest in esoteric cultures and unorthodox materials are the cornerstones of his art.

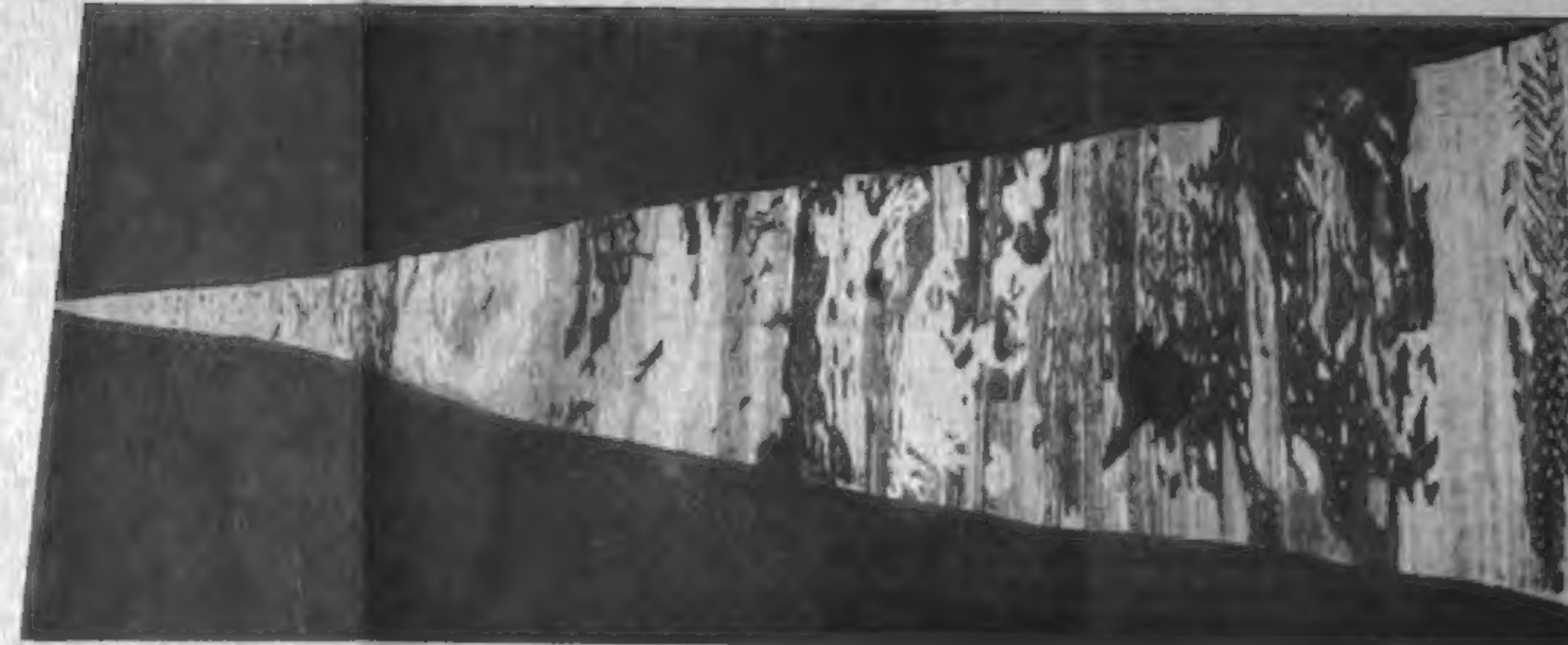
Some of his notable past works are: *The Sigh of the True Cross* (1988), based on the Ethiopian masingo, or spike liddle, was inspired by the Mengistu Haile-Mariam regime's expulsion of the Red Cross for providing food and medical aid to people living within areas controlled by Eritrean rebels; *The Opera of Silence* (1988), an oversized Beijing Opera drum propped on a traditional Tibetan trumpet made of a human thighbone, reminds us of the brutal crush of a 1959 Tibetan rebellion by the Chinese army, and even a possible CIA's training of the rebel forces; *The Extraction of Plenty from What Remains* (1988-89) consists of a horn made from banana-tree fiber over a Honduran mahogany, coated with mud, coffee, and dried blood, is squeezed between two immense broken columns that are replicas of the White House facade, symbolizing United States' manipulation of Central America since the issuing of the Monroe Doctrine in 1823; *Conditions for Memory*, originally installed in New York City's Central Park, is the bodies of Sea Mink, Heath Hen, Passenger Pigeon, and Labrador Duck set in



concrete block to recall the extinction of animal species native to the East Coast; *Landscape*, a room size installation at the Walker Art Center, is a trio of landscape paintings that are emblematic to perception and manipulation of nature by Chinese, Persian and American cultures and their artistic heritages.

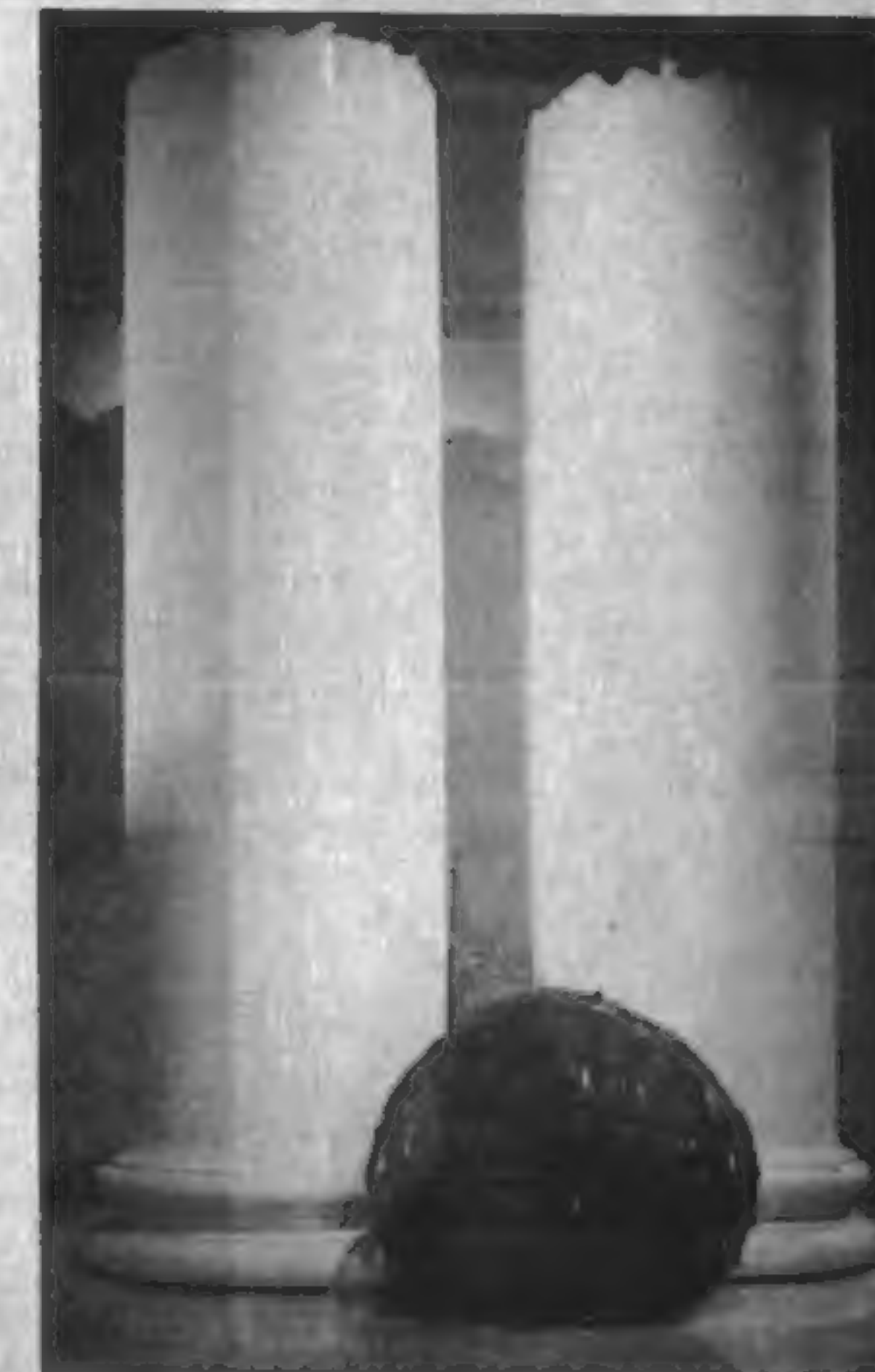
*Revival Field*, his most recent project and perhaps most noted, is a sculptural installation to extract heavy metal from polluted land through the planting of "hyper-accumulators." The process, termed "green remediation," involves the periodic harvesting and incineration of the plants under the contamination levels of the soil can be reduced to support normal plant life. In 1990, the National Endowment for the Arts rejected a proposal for funding of this project, after it was approved by its reviewing panel, based on the notion that "Revival Field" is not art. With support from the arts community, the grant was later reinstated.

*Directions:* Mel Chin, an exhibition of his recent works and projects, was presented at Hirshhorn Museum and Sculpture (1989), Walker Arts Center (1990), The Menil Collection, Houston (1991), and will be at The Contemporary Arts Center, Cincinnati (1991), and The Queens Museum in New York (1991-92).



Finished test carpet (9 ft. x 24 ft.) woven by members of a traditional cottage industry in Damlaçik, Turkey in 1990-1991.

Model of *Revival Field* which has been constructed and is growing as of June 1991 in Pig's Eye Landfill (a State Superfund Hazardous Waste Site) in Minnesota.



*The Extraction of Plenty From What Remains*, 1983-89, Mel Chin, 1988-1989.

## FUTURE

### New American Ghettos

by  
**Camilo Vergara**  
Nov 6-Dec 21, 1991

Mr. Vergara's photographic documentation of new urban ghettos in New York City will bring some critical questions upon the New York City's 10 year Housing Plan, which currently is the most ambitious plan to provide housing for the homeless and the communities under economic constraints. "While the number of units being made available and their costs have attracted much attention, there has been virtually no public discussion of types of communities emerging from this plan. Are these programs giving new life to destitute neighborhoods? Reinforcing existing ghettos? Or creating new ones?" Mr. Vergara's documentation of changes in urban landscapes shows there are indeed new ghettos forming, more comprehensive & institutional than the projects of the previous generation. The exhibit will present his photo documentation of the physical decay and the displacement of population in these new ghettos, not only in New York City but also in other major urban centers in America. They will be accompanied by analytical documentations and visualizations related to these photographs, produced by the architectural studio of Professor Richard Plunz at the Graduate School of Architecture at Columbia University. This exhibition will be a collaboration between STOREFRONT, Columbia University and The Municipal Art Society, the original sponsor of this project.

### Future Systems

Jan 14-Feb 15, 1992

Future Systems, an architectural studio working toward a celebratory marriage between technology and nature, can best be described as a laboratory to research and invent architectonic structure and material that can produce efficient, ecological and aerodynamic habitats. Based in London, Jan Kaplicky and Amanda Levete, with David Nixon in Los Angeles, Future Systems will present their first exhibition in New York, with a series of recent projects that are highly motivated by the shapes and materials from the shipbuilding, aircraft, spacecraft, and satellite. Their proposed terrestrial & space habitation and working environment invites a serious view as to how we may be sheltered in the 21st Century.

Carpet detail.

*The Opera of Silence*, Mel Chin, 1988. Courtesy of Walker Art Center.

*Peanut: Kinetic living for two people.* FUTURE SYSTEM, 1984

